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one of which was well up to the Museum standard. Cecilia Beaux's "Study in White" was lent by the Pennsylvania Academy of the Fine Arts, John W. Alexander's "Blue Bowl" by the Rhode Island School of Design, Thomas W. Dewing's "Lady in Yellow" by Mrs. John L. Gardner, John S. Sargent's "Glacier Stream" by Mrs. J. M. Sears, D. W. Tryon's "Moonlight" by Walter C. Bryant, Esq., and Elihu Vedder's "In Memoriam" by C. A. Walker, Esq. In every respect this was a notable little show.

ART IN ST. LOUIS

The Fine Arts Committee of the Civic League of St. Louis has issued invitations to all local painters, sculptors, architects and craftsmen to contribute to an exhibition to be held next May in the Art Room and adjacent corridors in the New Public Library. The League's Committee will constitute the jury of admission, but the awards in each case will be made by juries of experts from out of town. The aim of this down-town exhibition is to interest those who are not commonly interested in art. The Fine Arts Committee feels that thousands of people will visit the New Public Library who would not take the time or make the effort to go to the Art Museum in Forest Park. To further stimulate popular interest, each visitor will be asked to cast a vote for the art object he or she considers best, and the popular verdict will be published simultaneously with the expert jury's awards.

CHICAGO SOCIETY OF ETCHERS

In the Worcester Art Museum, from January 14th to February 12th, an exhibition of American etchings was held under the management of the Chicago Society of Etchers. This Society is two years old and has now 58 active and 210 associate members. Exhibitions have been given in Chicago, Detroit, Kansas City, Indianapolis, Cincinnati, Louisville, St. Louis and various towns in Illinois. One hundred and sixty-two etchings were com-

prised in the catalogue of this exhibition. Among the exhibitors were George Aid, Lester G. Hornby, Joseph Pennell, Ernest David Roth and Thomas Wood Stevens. Earl H. Reed is president of the Society, and Bertha E. Jacques is secretary.

NEWS ITEMS

The American Academy in Rome announces its annual competitions for the prizes of Rome in architecture, sculpture and painting. These are fellowships in architecture, sculpture and painting of the value of \$1,000 each, for three years. The awards are made on competitions which are open to all citizens of the United States who comply with the regulations of the Academy. All persons desiring to compete for these fellowships must file a form of application, which will be furnished by the Secretary of the Academy upon request, not later than March 15th. Both circulars and further information may be had by applying to the American Academy in Rome, 50 East 41st Street, New York City.

The Eighteenth Annual Exhibition of oil paintings, water colors, and sculpture, assembled by the Nebraska Art Association, was held in Lincoln, Nebraska, from January 6th to 28th, after which fifty paintings, selected from the collection, were shown in the new art gallery of the University of Kansas. The Nebraska Art Association has as the nucleus of a permanent collection thirteen paintings by American artists, among whom may be mentioned Elizabeth Nourse, Leonard Ochtman, Charles Warren Eaton, and Robert Reid.

A series of notable one-man exhibitions are being held at the Pratt Institute. The exhibition from January 8th to 26th comprised twenty-three landscape paintings by Gardner Symons, that from February 1st to 21st eighteen paintings by Bolton Brown. Mr. Walter Scott Perry, director of the School of Fine and Applied Arts, is giving a course of eight illustrated lectures on India and Japan,

at the 58th Street branch of the New York Public Library.

In the Grand Rapids Public Library, Ryerson Public Library Building, from December 23d to January 14th, the American Water Color Society's rotary exhibition was displayed, after which a collection of twenty-seven paintings by Carroll Beckwith, N. A., was exhibited for two weeks. The Library has between 2,000 and 3,000 books on fine arts and a special fund, the Charles Woolsey Coit Fund, the income of which is used for the purchase of books relating to American artists.

Mr. Henry Bacon, Mr. Thomas Hastings and Mr. William R. Mead have consented to serve on the Architectural Commission for the San Francisco Exposition. A meeting of the Commission will be held in San Francisco in February at which time the plans drawn up by the local architects will be placed before the Commission for consideration.

To J. H. Freedlander of New York has been awarded the commission for the Memorial to be erected on Lake Erie in commemoration of Perry's victory. A Doric column surmounted by a tripod is the chief feature of the design, which is simple, dignified and altogether superior. The Federal Fine Arts Commission served, by request, as a jury of award, and no Government competition heretofore has been so satisfactorily conducted.

To the Editor of ART AND PROGRESS:

There is prevalent among artists a prejudice against modern costume in art, and an opinion born of this prejudice that because of the costume modern historic art is impracticable.

But what are we going to do about it? We are making paintable history every day. We cannot alter the costume, and all the world is wearing it.

Should historic art depend for success on the fashions of the day, and does it? Cannot artists now, as in the past, interpret the spirit of the epoch

in the clothes it wears, and make art worthy this greatest of all epochs?

Some of our artists have won great distinction with subjects garbed in them; for instance, Saint Gaudens' Lincoln in Chicago, a masterpiece of portrait sculpture, though costumed in that ugliest of combinations, frock coat and pantaloons. Another masterpiece by this artist and in the same objectionable costume, modeled, as was the Lincoln, with conscientious regard for the value of the clothes to the character and purpose of the work, is the Shaw Memorial, Boston. The treatment of these works may well be emulated combining, as it does, the highest artistic results and historical fitness of costume to subjects.

Another modern masterpiece, modern as our epoch, is French's "Death and the Sculptor," an ideal work, which is in treatment, as in sentiment, as universal as to time as art itself, though the chief figure in the composition wears a costume as modern as that of any laborer we meet on the street, which is, however, found in no way incongruous with the ideally, though not classically, draped figure of Death.

As to painters who have made distinguished masterpieces of unpaintable black frock coats and pantaloons, I have but to mention Sargent, the master in color of this objectionable combination of colorless, tailor-made garments, to convince us of the possibilities of modern costume in historic art.

Respectfully,

GEORGE E. BISSELL.

Apologos of the above we are reminded by the Pennells, in an article published in the February number of the *Century*, that Whistler said in his famous "Ten O'Clock" lecture that Rembrandt "saw picturesque grandeur and noble dignity in the Jews' Quarter of Amsterdam and lamented not that its inhabitants were not Greeks." And, furthermore, that he knew that Velasquez's "Infantas, clad in inesthetic hoops, are, as works of art, of the same quality as the Elgin marbles."

THE EDITOR.